

# Seventh Chords 4

Treble and bass clef only

Name: \_\_\_\_\_

## PART 1: Identifying chord symbols

Write the chord symbol for each chord. The first example is completed for you.

The image displays 20 numbered musical examples for chord identification, arranged in four rows of five. Each example consists of a single staff with a treble or bass clef, a key signature, and a chord. Example 1 is a treble clef chord with a key signature of one sharp (F#) and the symbol  $D_{m7}$ . Examples 2-5 are treble clef chords with key signatures of one sharp, one sharp and one flat, one flat, and one sharp and one flat, respectively. Examples 6-10 are bass clef chords with key signatures of one flat, one sharp and one flat, one sharp, one flat, and one flat, respectively. Examples 11-15 are treble clef chords with key signatures of one sharp, one flat, one sharp, one sharp, and one sharp and one flat, respectively. Examples 16-20 are bass clef chords with key signatures of one flat, one sharp and one flat, one sharp, one sharp and one flat, and one sharp and one flat, respectively. Each example has a dashed line above the staff for the student to write the chord symbol.

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### PART 2: Spelling seventh chords

Write the specified chords in root position. The first example is completed for you.

① B<sup>7</sup>      ② F<sup>#o7</sup>      ③ D<sup>7</sup>      ④ A<sup>bma7</sup>      ⑤ E<sub>mi</sub><sup>7</sup>

⑥ G<sup>o7</sup>      ⑦ C<sub>mi</sub><sup>7</sup>      ⑧ B<sup>bma7</sup>      ⑨ C<sup>#o7</sup>      ⑩ B<sup>b7</sup>

⑪ D<sub>ma</sub><sup>7</sup>      ⑫ G<sup>#o7</sup>      ⑬ C<sub>mi</sub><sup>7</sup>      ⑭ B<sup>o7</sup>      ⑮ E<sup>bma7</sup>

⑯ D<sup>#o7</sup>      ⑰ F<sub>mi</sub><sup>7</sup>      ⑱ A<sup>b7</sup>      ⑲ D<sup>b o7</sup>      ⑳ F<sup>o7</sup>

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### PART 3: Chord symbols in context

Provide chord symbols in the blanks above the treble piano staff.

- Ignore notes in parentheses.
- Don't forget to use slash notation to show the bass note if the root is not in the bass.
- The first symbol is completed for you.

4 *Louisa Gray, "Unforgotten" (ca. 1870)*

I am list' - ning for a foot - step I can ne - ver hear a -

**B $\flat$ 7/F**

8

- gain, And the year - ning of my spi - rit Turns the

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11

si - lence in - to pain, And the year - ning of my

14

spi - rit Turns the si - lence in - to pain.